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B O S T O N U N I V E R S I T Y .

Graduate School

THESIS

The Sources of Hiawatha

submitted by

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*Approved
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O U T L I N E.

Introduction.

1. Hiawatha when published was believed to be an entirely new creation.
2. The aim of this thesis is to show wherein Longfellow was indebted to others for material used.

Body.

Story Material Derived from Legends.

1. The Peace Pipe (Hiawatha I.)

- a. Heckelwelder's Indian Nations, Confederation formed between fifteenth and sixteenth centuries, at which time pipe of peace was smoked.
- b. Legend told by Schoolcraft. Great chief Hiawatha made peace among several tribes

~~II.~~ The Four Winds (Hiawatha II)

Sources Legend of

- a. Tano or Undying Head. Mudjekeewis is given command of the winds of the heavens.

III. Hiawatha's Childhood and Hiawatha and Mudjekeewis (Hiawatha III & IV)

Source Legend.

- a. Nanabozho. Nokomis is introduced as the grandmother of Nanabozho. Nanabozho visits his father

IV. Fasting (Hiawatha V) Source Legend.

- a. Mondamin. Wunzh fasted in the same manner in the legend as does Hiawatha in the song.

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V. Hiawatha's Friends (Hiawatha's Friends VII)
(Hiawatha's Lamentations VIII)

Sources.

a. The legend of Kwasind.

This strong man was one of Hiawatha's bosom friends. His strength was miraculous.

VI. Hiawatha's Sailing (Hiawatha VII)

Sources.

a. Kalevala

The ancient minstrel singer Mainamoinen searches for material for various parts of his boat in the same way in which Hiawatha does.

VII. Hiawatha's Fishing. (Hiawatha VIII)

Source Legend.

A. Manabozho

He fishes for the great fish, but the great fish swallows Manabozho and it is with great difficulty that Manabozho is delivered.

VIII. Hiawatha's Wooing (Hiawatha IX)

Legend

The end of the myth of Manabozho merely suggests that Manabozho returned to the tent of the arrow maker and wedded the arrow maker's daughter.

IX. Hiawatha's Wedding Feast (Hiawatha X)

Source.

a. General likeness to Ilmarinen's Wedding feast in Kalevala. Preparations made

for the feasts are similar.

X. The Son of the Evening Star. (Hiawatha VII)

Sources legends

a. Red Swan.

Three brothers go on a hunt, one searches for a red swan.

b. The Son of the Evening Star. One sees a beautiful maid, weds Orseo an old man. They lived near the evening star.

XI. Pau Puk-Keewis (Hiawatha xvi-XVII)

Source-legends

a. An account of the storm fool is given in Algic Researches

b. Ojeeg attempts to bring summer to take the place of winter.

c. Manabozho.

Pau Puk-Keewis plays a trick on Manabozho

XII. The Ghosts. (Hiawatha XVI)

Source-Legend

a. The two *Jeeba*-ug or a Trial of Feeling. Ghosts enter a tent on a visit.

XIII. The Famine. (Hiawatha XVII)

Source-legend

a. Moose and woodpecker.

Manabozho was living in state of great want.

XIV. Hiawatha's Departure. (Hiawatha XVIII)

Source.

a. History of Indian Tribes records the disappearance of Hiawatha, in the manner in which he

disappears in Longfellow's poem.

B. Story Material Derived from Indian Costumes.

1. The Manner of Betrothal Customary (Hiawatha V)

a. Sitting at a table side by side indicates betrothal.

b. Tanner relates an experience regarding this.

c. Also Mrs. Asuman.

11. Casino for the Corn Fields. (Hiawatha XLII)

a. Drawing the magic circle about the field

b. Merry making scenes.

111. Picture-Writing. (Hiawatha XLV)

a. Catlin discovered many of these.

b. Schoolcraft in Oneota also gives place to this subject.

1V. Fasting. (Hiawatha V)

a. A religious rite according to explorers

C. The Verse Mechanism of Hiawatha.

1. Meter.

a. Hailed as an original creation of genius

b. Various critics inform the public that the meter came from sources rather than being original by Longfellow.

c. Some said that it was Finnish meter, others Spanish meter, others held that it was a common form throughout Europe.

d. Written in octosyllabic trochaic meter.

2. Alliteration and Parallelism.

a. Alliteration takes place at various

places in the lines-

a'-beginning

b'-middle

c'-end

b. Parallel lines are found from two to
ten lines.

3. Miscellaneous Lines.

a. Lines in Hiawatha are very similar
to lines in Kalevala.

D. Indian Words and Names

1. Many words and names used in Hiawatha are found in
Tanner's Plants and Animals.

Conclusion.

Longfellow's material was not original, but his use of
this material was his own.

INTRODUCTION.

When the Song of Hiawatha was published in *the year 1855* it was hailed with delight as the first distinctively American Epic, and it was believed to be an entirely new creation.

The aim of this Thesis is to show how far Longfellow was indebted to others for the material used in the poem and also for its form.

PART 1.

STORY MATERIAL DERIVED FROM INDIAN LEGENDS.

The incidents in the life of the character, Hiawatha, are drawn largely from two old legends current among the Indians. The Algonquin and Iroquois tribes both have legends which, while differing from each other in detail, are the same in substance. Longfellow follows that of the Iroquois closely. In addition to these two tales, Longfellow draws upon various other legends, current among different tribes, and gives them a place in Hiawatha's life. In other words, the story material of Longfellow's poem is largely a unification of legends which were current among various tribes of North American Indians, and which had been previously collected and published in English by various travelers and explorers.

1. THE PEACE-PIPE.

(Hiawatha, l. The Peace-Pipe)

A probable source from which Longfellow may have secured the conception of the establishment of peace by council of the tribes is the account found in ¹Heckelwelder's Indian Nations. According to this authority, representation of various Indian tribes, "which had acted independent of the others", met for the purpose

1. Transactions of the Historical and Literary Committee of the American Philosophical Society, Vol. 1-page 38.

of forming a confederation some time between the fifteenth and sixteenth Centuries.

¹The thought of having this council at the Red Pipe Stone Quarry was probably prompted by Catlin's account of this place. In this chapter on the Red Pipe Stone Quarry, he says that it "had once been held and used in common, as neutral ground amongst the tribes, who met here to renew their pipes under some superstition which stayed the tomahawk of natural foes always raised in deadly hate and vengeance in other places."

The event resembles in general character a legend current among the Indians, related by ² Schoolcraft. According to this story various tribes, formerly at enmity with each other, gathered together for the purpose of adjusting their difficulties. While they were assembled for this purpose, Hiawatha, a great chief in whose judgment all had confidence, came and spoke to the assembled tribes long and earnestly, pleading with them to cease warring and to be at peace with each other.

Though there are many details of this myth which do not appear in Longfellow's chapters, for example; Hiawatha's beautiful daughter accompanied him and her death was administered by a great white bird which appeared from the heaven. Furthermore, Longfellow brings about peace by the pleading of Gische Manito,

1. Catlin's North American Indians Vol. 1-page 169.
2. Notes on the Iroquois--by H. R. Schoolcraft, pages 275-282.

the mighty, (Gitchi-Manito-Longfellow) the Master of Life, rather than by Hiawatha, whom he has not yet introduced. Yet the essential features of the two, namely, the establishment of peace between the tribes by the elegant persuasion of a dominating personality are the same.

11. THE FOUR WINDS.

(Hiawatha's The Four Winds)

This chapter is very similar to a portion of the legend Iamo or the Undying Head by Schoolcraft. Longfellow used only the latter part of the legend. Mudjekeewis steals the belt of wampum from the Great Bear of the Mountains. Mudjekeewis and his ten brothers set out on a war journey. They come upon a bear sleeping on the side of a mountain. The bear was called Nishenokya and he it was who held this much prized belt of wampum. After repeated efforts, the youngest brother slipped the belt from off the head of the bear, and away they all ran, with the great bear in hot pursuit.

Many attempts were made to kill the bear. At last he is slain by Mudjekeewis.

Finally the brothers were all killed and shortly afterward were returned to life by a young woman.

Then they became spirits and were assigned to different quarters of the heavens in the form of winds.

In the legend mentioned, only the West is assigned, but in chapter of ² Shawondasse, Mudjekeewis gave in turn the East Wind

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1. Algie Researches Vol. 1 page 102
 2. Algie Researches Vol. 11 page 214-215

to Wabun, the South to Shawondasseo, and the North to Kassinokhs.

III. MIAWATHA.

(Miwatha III. Miwatha's Childhood,
IV. Miwatha and Mudjekeewis)

The chapters entitled Miwatha's Childhood, and Miwatha and Mudjekeewis is all a part of the legend previously referred to page --current among the Algonquins. This is the legend of Manabozo and is related by Schoolcraft. In order to preserve the tale as a unit, in as far as it is possible, these two chapters will here be considered together.

The old legend related by ¹Schoolcraft introduces Nokomis, who was the daughter of the moon. While she was swinging one day in a grape vine, her rival cut the vine causing her to fall down to the earth. There she gave birth to a beautiful daughter, Wenonah. Often Nokomis warned Wenonah against the West Wind, but this beautiful maiden heeded not the warning and gave birth to a son, Manabozho. The West Wind, Mudjekeewis then deserted Wenonah and in sadness and grief she died, leaving her son to the care of faithful old Nokomis. In the wigwam of his grandmother, Manabozho was carefully nursed and taught many things as he grew to manhood. Many days he playfully roamed around among the mountains, questioning all that he heard and saw. He possessed the miraculous power of transforming himself into whatever animal which he might choose to be. These various animals as well as the birds and fishes he called his brothers. Manabozho never having heard of his parents, questioned one day the cause of this. He said to Nokomis, "I wish you would tell me whether I have any parents living and who my relatives are". Nokomis knowing the revengeful disposition of the lad, feared to tell him and only after

1. Algic Researches-H. R. Schoolcraft Vol. 1

repeated urging she told him that his father was the West Wind and that his mother had died because of neglect from his father. She also told him that he had three brothers with whom the West had shared dominion, giving to them the North, East, and South. This strange tale delighted Nanabozho and he set out at once to seek revenge for the death of his mother. It was a long journey but he covered the ground rapidly, and in a short time met his father on the top of a high mountain. Mudjekeewis seemed very happy to see his son. They spent several days in conversation, speaking occasionally of Wenonah.

One evening Nanabozho asked his father, what of all things he most feared. After repeated questioning, reluctantly Mudjekeewis admitted that most of all he feared a black stone found in a specified place. He explained how fearfully this stone could injure him if it came into contact with him. Now it was Mudjekeewis's turn, "What of all do you most fear," he asked his son. Nanabozho well knowing the West's superior strength feared to admit that there was anything which frightened him. "Lee-ee-Lee-ee-it is--it-is yee! yer!" I cannot name it. I am seized with dread. It is the root of Apeckwa." A struggle began at once. After Mudjekeewis had admitted that he had been the cause of the death of Wenonah, Nanabozho struck him with the dreaded rock which he had found, backward and backward he drove him until at last they reached the brink of the world. "Desist and I will also give you power like your brothers". And so it happened that Nanabozho was given the power of doing good among his people by clearing the earth of beasts. After that had been accomplished Mudjekeewis promised to give to his son a place with

his brother, Kabibbonnocea in the North. Manabozho was contented and and returned home.

Longfellow's account of Hiawatha's Childhood and Hiawatha and Pudgekewis correspond to this old legend with but two exceptions. First, Longfellow has introduced in the third chapter the old story teller, Iagoo, who takes much interest in Hiawatha, teaching him how to hunt. This does not appear in the legend, but is evidently derived from Schoolcraft's chapter in Mythology in which he speaks of Iagoo, and calls him "the God of the miraculous", stating further that to this old story teller many of the extravagant tales of forest and domestic adventures are attributed.

It is in the last part of the fourth chapter that Longfellow again turns from the old legend. Here he leads his hero to the Decotah arrow-maker, with whose daughter he falls in love, instead of back at once to the old Nokomis. To Longfellow alone do we attribute the romance here introduced into the life of Hiawatha.

IV. FASTING. (Hiawatha, V Fasting)

According to the legend, part of which has been told in the preceeding chapter, ²Manabozho returns home at once and makes preparation to go to war against the Pearl Feather. Nokomis tells him that it would be well to fast before going to war, for by so doing, he would know by his visions whether or not he would be successful. This Manabozho does, but the legend contains no account of this action, but for the description of this fasting Longfellow is

1. Algie Researches, Vol. 11. page 229.
2. Algie Researches Vol. 1. page 143.

beyond doubt enabled to another legend, that of ^{the} ~~the~~ ~~the~~, related by schoolcraft.

According to this story a young man Wunzh, the son of a poor Indian fasted seven days to find out what kind of a spirit would guard him throughout life. And so they built a lodge for him, but before going to this place of fasting, he spent many hours walking over the mountains and hills, and watching the birds in order that his dreams would be pleasant. After he went to his lodge his predominating thought was regarding the berries of the field. He pondered long over the fact that some species of plants were poisonous. Acknowledging his debt to the great spirit, he questioned "Could he not have made it easier than by fishing and hunting." An answer came to him in his vision. On the third day weakness overcomes him and he kept his bed. He dreamed he saw a handsome young man richly dressed in numerous shades of green and yellow. Wunzh wrestled with him three successive days, each day becoming weaker, but more determined to win. At the end of the third day, Wondamin entered the lodge and talked to Wunzh. Loudly he praised the lad for fasting, not for greater skill for himself, but for the good of his people. Then Wondamin told him what the result of this contest would be. He gave Wunzh explicit instructions to be carried out after the first combat. He was to be stripped of his array and be buried in a soft spot. At no time was Wunzh to neglect his grave, but to visit it often and watch for his reappearance.

On the morning of the seventh day, Wunzh's old father came to him, and begged his son to take food, saying that it was well to fast, but unwise to sacrifice his life. But Wunzh refused to

eat, saying he would eat no food until sun set, when the day was ended.

Just as Wundamin had prophesied, Wunzh overcame him. Wundamin was at once stripped of his clothing and was buried, and Wunzh ceased fasting and went on a long hunting journey. When he returned, he went at once to visit the grove of his friend. To his surprise, he found standing in the very spot a tall plant with silken hair. "It is Wundamin", he cried, and pulling off an ear he showed it to his father. A big feast followed, and no longer the Indian needed depend u on fishing and hunting for a livelihood. Thus the origin of corn is told among the Indians.

This story Longfellow has followed closely at this point, the only important expection being that Longfellow omits in the famous story teller Iagoo and together with Nokomis, they go to see Mondamin (corn), where as in the legend, Wunzh calls his father to see the spectacular sight.

V. HIAWATHA'S FRIENDS.

(Hiawatha, VI, Hiawatha's Friends,
XV, Hiawatha's Lamentation)

Chibiabos and Kwasind, whom Longfellow here introduces as Hiawatha's bosom friends, also appear in Schoolcraft's Works.

¹Kwasind as the central figure of a legend and Chibiabos in connection with Manabozho in an ²historical account.

The very strong man, Kwasind, according to the legend, was so lazy that many times both his father and his mother were distressed

1. Algic Researches Vol. 11. page 160-164.
2. Schoolcraft's History of Indian Tribes Vol. 1
page 317-319.

and provoked because of his idleness. "Lazy Kwasind", said his mother, "you never help me with my nets, but instead remain at home close beside the fire." "Go," she said to him fiercely, "go, I bid you and wring out the nets which I have taken from the water". Immediately Kwasind went out, took the net within his hands and folding it into a small wad, with one mighty twist wrung it off. This displayed his strength for the first time.

"My son," said Kwasind's father one day, "you have never been of any help to me, every now you touch you break but come with me again and try your hand". When they had gone but a short distance they found themselves hedged in by trees and shrubbery. The old man saw at once that it would be impossible to proceed further and sat down to smoke his pipe. Meanwhile Kwasind lifted away the largest trees and cleared away the branches, which obstructed the path.

Another incident of interest occurred a few days later. Several young men were sporting among some huge rocks, a piece of which Manabozho was known to have cast at his father. Kwasind seized the huge rock, as though it were a ball and flung it into the river.

But the greatest deed of all which Kwasind performed was plunging beneath the waves in pursuit of the King of Beavers, which he saw swimming in the river. Kwasind was given up as lost by his friends after remaining a long time under the water, when at last he appeared clutching within his hand the much prized King of Beavers.

These many feats of strength excited the envy of Puckweedj fairies who conspired against his life. Longfellow has taken up the death of Kwasind in chapter eighteen. The strength of Kwasind was all centered in the crown of his head and the only weapon which could injure him was the burr of the pine. This the fairies went in search of, and when they found it, they waylaid him as he was calmly drifting down the river in his canoe. When the canoe passed underneath the cliff, upon which the fairies were standing, they began the attack and drove out Kwasind to the bottom of the river.

Chibiabos according to Indian history was a brother of Manabozho. They were very near to each other and planned many things for the good of man, both being of superior power. The manitoes of the air became jealous of them and contrived a way in which to destroy Chibiabos. Many times Manabozho warned his brother not to venture on the ice, lest it might break and plunge him to the bottom. Chibiabos heeded not the warning and was drowned. Bitterly Manabozho grieved for his lost brother, blacked his face and sat down to lament for six long years. Finally the manitoes consulted to find some way in which to appease Manabozho. They built a lodge close to Manabozho and prepared a sumptuous feast and went to his lodge to offer him a draught which they had mixed for him. It was made out of various kinds of roots and proved to be very effective. Immediately after Manabozho drank it he raised his head, washed off his colors and was himself again in spirit. And now the manitoes all united their powers to restore Chibiabos to life. They succeeded, but they forbade him to enter their lodge and handed him a burning coal and instructed him

to preside over the country of souls, and with the coal to kindle a fire for his relatives, and thereby, bring happiness to them and make the fire everlasting. Manabozho then journeyed to the great spirit, and again descended and continued his existence on earth, administering to the wants of mankind, teaching the cure of disease through the use of compounded roots.

But it is Chibiabos, not Manabozho whom Longfellow sends back to the land of spirits. He simplifies the tale by having Manabozho remain on earth and teach the sacred art of healing instead of having him ascend and again descend.

The legend just related contains no indication that Chibiabos was a singer. It is not at all unlikely that Longfellow obtained his idea of his sweet voiced singer who furnished music upon all festive occasions, from the character of Wainainoinen, in ¹Kalevala. The Finnish poem represents this famous minstrel as one whose music was a necessary part of all important occasions.

VI. HIAWATHA'S SAILING (Hiawatha VII. Hiawatha's Sailing)

The manner in which Hiawatha proceeds to build his boat as related in this chapter is very similar to that of the ancient minstrel singer, Waniabori, in ²Kalevala. According to this Finnish epic, Pellerwainen, in search for the beams for the floor of the boat with his little golden axe upon his shoulder, journeys to the forests in the east and inquires of the various trees their qualifications

1. Kalevala-The Epic Poem of Finland, Vol. 1 page 331.
2. Crawford's Travels. Kalevala, Vol. 1 page 224-228.

for this purpose. First he comes upon an aspen tree and is about to fell it when the great tree pleads to be spared telling of the uselessness of previous vessels which had been constructed out of aspen wood. So again Pellerwainen searches through the forests. A pine tree comes to meet him. This he cuts down but it proves to be useless and as he wanders onward until he comes to an oak tree, which proudly tells of the strong boat which it would make, and so the boat is made.

The striking likeness between Hiawatha's addresses to the trees and Pellerwainen's entreaties to the various kind of trees to become a part of a boat, are obvious. Longfellow's account however differs in that Hiawatha uses a portion of the various trees in his boat "the cedar, birch, larch and fir trees", whereas, Pellerwainen constructs his boat of one wood alone-oak. Hiawatha's boat would stay afloat, while that of Pellerwainen sank.

VII. HIAWATHA'S FISHING.

(Hiawatha VIII. Hiawatha's Fishing.)

Again the legend of Manabozho furnishes story material.¹ A portion of this legend deals with Manabozho's capture of the king fish. The Indian takes his cedar fishing line and goes out in his canoe to catch the king of fishes. He throws in his line and is disturbed by the trout and the sun fish, and at the suggestion of the king fish. Finally, becoming tired of Manabozho's repeated cry for him, he yielded, reached up and took a hold of the hook. Quickly he was drawn to the surface and in onemouthful swallowed both Manabozho and the canoe. Manabozho became alarmed lest the fish might throw

1. Algie Researches Vol. 1. page 144-146.

him up and he would be drowned, so by the aid of a squirrel, he proceeded in getting the canoe turned across the fish's mouth. Finally the huge fish vomited but he was unable to dispel Manabozho. Meanwhile, Manabozho succeeded in killing the King Fish by huge blows against his heart. The fish lay dead in the water and after several days went by, Manabozho was delivered by some sea gulls which pecked their way into where manabozho lay. As a reward for this help, Manabozho gave to the seagulls the name Kayoshk. Elected was the captain of the king of fishes. Manabozho hastened home to tell Nok mis.

Practically every detail of this legendary account has found its way into the experiences of Hiawatha with the King Fish.

VIII. HIAWATHA'S WOOING. (Hiawatha, X Hiawatha's Wooing)

The last paragraph in the legend of ¹Manabozho, states that Manabozho returned after a victory over the reptiles, to his former place of dwelling, and married the arrow-maker's daughter. However, the legend contains no account of the wooing or the wedding, which event Longfellow discusses in detail.

LX. HIAWATHA'S WEDDING FEAST. (Hiawatha, XI, Hiawatha's Wedding Feast)

The wedding feast in Hiawatha has a general likeness to Ilmarinen's wedding feast in Kalevala. ² In the twentieth verse in this Finnish poem, elaborate preparations are made for the feast. The host summoned a maid servant to call together all the people

1. Algic Researches Vol. 1 page 171
2. Kalevala Vol. 1 page 317, Prose 20.

to celebrate the occasion. ¹ Also Louki, the mistress of Pohyola, sought a minstrel, an artist singer, that the beer might be lauded and praised in song.

Very similar preparations take place, in preparing for Hiawatha's Wedding Feast. Nokomis sent through all the village "messengers with wands of willow", as a sign of invitation. The sweet singer was also present as in Kalevala. "Chibiabos sang his songs of love and longing." There are essential differences however in the description of the two feasts, as for example: The wedding of Ilmarinen was celebrated at the home of the bride, whereas in Hiawatha, the feast is held in the lodge of the groom.

X. THE SON OF THE EVENING STAR.

(Hiawatha, XII. The son of the Evening Star)

Two legends have been used in this chapter. The first one that of "The Red Swan" has been utilized but slightly, while the latter "The Son of the Evening Star" has been used in practically every detail.

The first legend appears in ³Algie Researches. According to this, three brothers enter into an agreement to each kill a male of the kind of animal in which each was most expert in hunting. They did so and from their skins they made quivers. They set out upon a hunting expedition, each promising to kill only the kind of animal which he was accustomed to kill. Odjebwa failed to keep his agreement, and killed a bear, and while he was skinning it, suddenly

1. Kalevala Vol. 1 page 315-verse 20.
2. The Kalevala, Vol. 1 . page 315.
3. Algie Researches Vol. 11. page 9-12.

something had tinged all the air around him. When he heard a noise, following the peculiar sound he saw sitting out upon the lake, a beautiful red swan, whose plumage glittered in the sun. Odjebwa shot all of his arrows at the bird, and then ran off home for those of his brothers. These also he shot away to no effect. Finally, he used also his dead father's three magic arrows. The last one passed through the neck of the swan, but this did not prevent it from flying and away it flew to the sinking of the sun.

¹The legend of the "son of the evening star" forms the basis of the story which Iagoo uses. It is a repetition of the old legend in which Osseo and Oweenee are the chief characters.

Oweenee the youngest of ten sisters, marries a decrepid old man, Osseo, while her sisters, all marry handsome young men. A great feast has been made and the entire family set out on a long journey to attend. As they walk along Oweenee is the object of pity by all. One sister expresses the attitude of the entire family when she said, "Poor old man, what a pity he does not fall down and break his neck, that our young sister might have a handsome young husband". As they walked along the old man was often heard muttering to himself, "sho-wain-ne-re-shin-nos", which meant, "pity me my father".

Finally they came to a large hollow log. Osseo stopped short, uttered a peculiar yell and dashed into one end of the log. He walked out of the other end a most beautiful young man. But his wife was transformed into an old woman. Osseo attended to

1. Algie Researches Vol. 1 page 152-159.

to her with the greatest kindness. He called often "n-oo-moosh".
(sweet-heart)

The feast passed off happily, but often Osseo was seen looking at his wife, then glancing heavenward. Suddenly Osseo heard a noise coming from heaven saying, "My son, my son, I have seen your wants and your afflictions, I come to call you away from your scene of sorrows. Your spell is broken, your evil genius is overcome, ascend, my son, and bring with you those you love into the sky." The voice went on to tell that all the flames would be changed into shining birds, and no longer be doomed to laborous tasks. All of this was intelligent to Osseo, but to the others it sounded like far off music. Soon the lodge began to shake and they felt themselves rising in the air. When they had passed the tree tops the wooden dishes were changed into scarlet color, and the poles of the lodge into glittering wires of silver. The bark that covered them into the gorgeous wings of insects. Following this, the women and men were transformed into various birds, only Osseo cast his eyes toward the clouds and gave a peculiar yell. Immediately, his wife's old beauty returned to her and her cage was transformed into a shining feather. Again the lodge shook and trembled. Then they found themselves in the Evening Star, which was the home of Osseo's father.

The bird cage containing all of the uncles and aunts, was hung in the floor. Osseo took a seat and heard his father explain why he had been summoned.

"Pity was shown on you on account of your wife's sisters' contempt, who laughed at her ill fortune. The spirit which you overcame lives in the next star to my left. He has always been envious

of me because I have the care of the female world. Be careful of him, lest his power of enchantment rest on you."

In this star Osseo and Oweegee lived happily many years. A son was born to them. He grew rapidly and was extremely fond of hunting. One day he shot a bird. When he went to pick it up, he found to his amazement it was a beautiful young woman with her heart pierced by the arrow.

When her blood fell he found himself sinking and suddenly dropped upon an island. His aunts and uncles in the form of birds followed him, and his father and mother came down in their silver lodge. Here they dwelt, here they all dwelt in their natural shape but they were all reduced to the size of fairies and on every pleasant evening they all joined hands and danced on top of the rocks.

Longfellow's chapter closes with a song of Chibiabos. The source of this has not been discovered by the writer.

XI PAU PUK-KEEWIS.
(Hiawatha, XVI Pau-Puk-Keewis
XVII The Hunting of Pau Puk-Keewis)

Longfellow must have gained his knowledge of Pau Puk-Keewis from an account of the Odjibwa¹. Here is given an indication of the character of the "storm fool". According to this, Pau Puk-Keewis was a crazy brain, who played many queer tricks but always took care to support his family with food.

The vernal equinox storms are described, accompanied with a hard struggle for existence. It is during this severe time when "Pau Puk-Keewis is gathering in his harvest" that the old story teller played a prominent part.

1. Algonic Researches Vol. 11 page 122-123-124.

According to the legend, Pau Puk-Keewis has failed to provide food for his family and set out with the purpose of prevailing upon the spirits to help him. Longfellow does not use this as his purpose in sending Pau Puk-Keewis from his lodge, but sends him out in search of new adventures only, and leads him to the lodge of Iagoo, where the story of the summer maker is being told. This story is another Odjibwa tale. Here again Longfellow omits many portions of the legend, but the principal events are utilized.

According to the old legend the son of Ojeeg was very much grieved because of the continuance of winter. Ojeeg promised him he would bring summer at what ever expense it might be. A feast was made, after which the Otter, Beaver, Lynx, Badger, and Wolverine and Ojeeg set off on a long journey. Several incidents here occurred, not mentioned by Longfellow. Finally they made their first attempt to make a hole in the sky. The Otter was the first to try. He made a leap, but fell down the hill, stunned. Next came the beaver, who also fell senseless. Following him came the lynx and then the badger, who had no better success. Then Ojeeg bade the wolverine try. His third attempt was successful. He went in and Ojeeg the fisher followed.

The remainder of the events narrated are not used by Longfellow. Instead he proceeded at once to take Pau Puk Keewis to the lodge of Hiawatha where there is much amusement over a game. The source of this story as it has been told has not been found by the writer, but the idea was no doubt conceived from the story of Pau Puk Keewis which tells that when Pau Puk Keewis was in search of new adventures, he came upon several men in a lodge. He found very soon

that this village was too small for his powers and after a brief stay he left, taking with him a young man for whom he had formed a strong attachment, and who would serve as a mesh-in-an-wa (an official who bears the pipe for the ruling chief).

Longfellow at this point departs from the order of the legend, and looks ahead to a later adventure in which Pau Puk-Keewis visits the lodge of Nanabozho. The account of the invasion of the wigwam by Pau Puk-Keewis in the legend is much the same as Hiawatha's experiences with him. Pau-Puk-Keewis, as the legend goes, when he felt his desire for adventure returning started on a long journey. He came upon the lodge of Nanabozho, who was absent. He determined to play him a trick and turned everything up side down. He killed his chickens and his raven. The chickens cried out, "Pau Puk-Keewis is killing us, go and tell our father". Nanabozho soon appeared on one side of the mountain, while Pau Pu-Keewis dropped down the other side. "The earth is not so large but I can get up to you," cried Nanabozho. Off ran Pau Pu-Keewis and Nanabozho after him.

The legend at this point sends Pau Puk-keewis up a pine tree, but Longfellow goes back to a former adventure² and stations him on an elevated dam to look for beavers. The head of one was soon put out of the water and Pau Puk-Keewis addressed it, "my friend could you turn me into a beaver like yourself"? This the beaver does after first consulting with the other beavers. Pau Puk-Keewis lay down and immediately changed into a beaver ten times the size of the others. Then because he was so large, they made him ruler of the others, and

1. Algie Researches Vol. 1 page 216
2. Algie Researches Vol. 1 pages 206-210.

he remained within the lodge while the others brought in the food. One day a report came to the lodge, "We are visit by Indians." The beavers were greatly alarmed and when the water began to lower (for the hunters had broken down the dam) they all jumped out into the water and escaped with the exception of Pau Puk-Keewis, who worried so when he found he was too large to escape, that he looked like a bladder. When the hunters found him they knocked his skull until it was soft as his brains. Seven or eight of the hunters then placed his body on poles, and carried him home. As soon as his flesh got cold, his Jee-bi went off. ¹The legend next relates his transformation into an elk. However, Longfellow does not use this but takes up the next adventure in which Pau Puk)Keewis becomes a brant.² He asked to be changed into a brant and to be made very large. This being done he is strictly warned regarding his method of flight. He is told not to look down. They all look to the air and were flying over a village when a great shout was heard. As soon as the very large brant drew in his neck and stretched it down to look at those below, his tail was caught by the wind and down he went. He fell into a hollow tree and there his life was ended.

In the last experience Longfellow's chapter is not the same. Rather than falling into the tree he sends him to the ground where he falls with broken pinions and again his ghost disappears. According to the legend. ³Pau Puk-Keewis's spirit next journeyed to the lodge of two old men. Here he encounters new experience. Several adventures are introduced in order at this place, all of which Longfellow ignores

1. Algie Researches Vol. 1 page 209.
2. Algie Researches Vol. 1 page 210.
3. Algie Researches Vol. 1 page 212.

until he comes to the account of Manabozho's attempt to seize Pau Puk-Keewis. This he used as a concluding occurrence.

¹The legend tells that when Manabozho put out his arm to seize Pau Puk-Keewis, Pau Puk-Keewis dodged it and it raised such a whirl wind, that the trees broke and the leaves danced. Then he dodged into a hollow tree which had blown down and changed himself into a snake. Manabozho then struck the tree so hard that it was rent into fragments. But again Pau Puk-Keewis assumed his own form and found shelter with the manitoe of a rock.² Still Manabozho pursued him. He knocked on the door. "Open," he cried, but the manitoe refused. Thereupon, Manabozho raised his hands and called down the lightning and the thunder. The rock split and beneath it lay the Manitoe and Pau Puk-Keewis dead. This was the end of the adventurous Pau Puk-Keewis. He had been killed in his own bodily form at last.

XLII. THE GHOSTS. (Hiawatha XLV, The Ghosts)

Longfellow's chapter on the ghosts follows the legend of "The two Jeehi-ug" (ghosts)³ or "A Trial of Seeing". In the legend two ghosts enter the lodge of a hunter who is away. The mother and her child are awaiting the husband's home coming. The ghosts without speaking withdraw to a remote corner. Finally the husband returns, he throws down the carcass of a large fat deer at the feet of his wife. Immediately

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1. Algonic Researches, Vol. 1. page 218.
 2. Algonic Researches Vol. 1. pages 218-219.
 3. Algonic Researches Vol. 11. page 61-66.

the two female strangers come forward and pull off the whitest meat and greedily eat it. Several times on successive days, they took advantage of their host in this way, and received from him no rebuke. During the entire day the ghosts stayed hoveled in the corner but, in the night time, they gathered wood for the fire.

One night, after these strange guests had remained for some time, they were unusually rude in tearing off the fat of the animal, the wife for the first time became angry and excited, though she said not a word. The ghosts perceived that she had been enraged, and that night they disturbed the hunter in his sleep by their violent sobs. He arose from his cot and lifting the curtain asked them the cause of their pain of mind. Then they explained that they had discovered from the wife's anger that their visit had at last become irksome, and so they were about to depart. They said they had been sent by the Master of Life.

¹The concluding portion of this legend, Longfellow omits. After utilizing the given legend, he allows the ghosts to depart silently, thereby preparing a way for the following chapters.

The object of the visit of the ghosts in the legend, differs from that of the visit to Hiawatha's lodge. In the former they came as a trial to the hunter and his wife and they depart blessing the lodge while in the latter, they come as a trial to Hiawatha's strength and at the same time to forwarn him of a greater trial.

1. Algie Researches, Vol. 11. page 65.

XIII. THE FAMINE.
(Hiawatha, XXII. The Famine)

¹In the legend of "The Moose and the Woodpecker", Manabizho is said to be living in a state of great want. Deserted of his former power he was unable to procure food. He was living with his family and his children in a part of the country, where he could kill no game and he was miserably poor. It was winter and they were deprived of even ordinary comforts.

This description of Hardship and suffering because of lack of food, it is fair to assume furnished the suggestion for Longfellow's chapter on "The Famine".

XIV. HIAWATHA'S DEPARTURE.
(Hiawatha, XXIII. Hiawatha's Departure)

According to Indian history, Hiawatha, who was at the time of his departure, an old man, had called the tribes together for a grand council. After speaking his words of wisdom to them, he perceived that his mission, the establishment of peace among the tribes, had been accomplished, and he commenced his withdrawal to the skies.

"He went down to the shore and assumed a seat in his mystic vessel, sweet music was heard in the air, at the same moment. As its cadence floated in the ears of the wondering multitude, the vessel rose in the air higher and higher and vanished from sight and disappeared in celestial regions, inhabited only by Owajeld and his hosts."

1. Algie Researches Vol. II page 217
2. History Indian Tribes Vol. III page 311-314.

PART 11.

STORY MATERIAL DERIVED FROM INDIAN COSTUMES.

1. The Manner of Betrothal Customary.
(Hiawatha X Hiawatha's Wedding)

According to an account of North American Indians, written for Nan-Gwee-Dans, a chief of the Odjibwa Indians, the marriage ceremony among the Indians is always simple, and among the majority of tribes there is no ceremony at all.

Longfellow uses no marriage ceremony in ^{uniting} ~~uniting~~ Hiawatha and Hiawatha, but he follows the simple manner of betrothal which was apparently customary among some of the tribes, that is the bride and groom sitting side by side.

²In Tanner's Narrative, he tells that when he returned from a traveling expedition, he found Miskwa-been-o-kwa sitting in his place in the lodge. She hung her head as he paused at the door of the lodge, then he went in and "sat down by the side of Miskwabunokwa and thus we became man and wife".

Marriage again takes place in this simple manner at the wedding of War Club and Walking Maid. Mrs. Eastman tells that War Club after first having wooed the maid goes to her parents and asks for their consent to their marriage. After obtaining this Walking Maid softly took a seat beside her lover after which they were man and wife.

1. Account of North American Indians written for Nan-Gwee-Dans. page 7.
2. Tanner's Narrative page 113.
- 3 Mrs. Eastman's Decotah, page 109. ?

11. CARING FOR THE CORNFIELD.

(Hiawatha 111, Blessing the Cornfield)

¹Schoolcraft in his Red Race of America, has devoted a chapter to the manner of corn planting among the Indians. It is here stated that it is the work of the women to plant, to care for and to gather in the corn. The Indian being a superstitious being, believes in magical influences. This is demonstrated by their custom of blessing the corn fields. On the first dark night after the corn has been planted, the wife goes out unobserved, disrobes herself, in some unseen place and taking her principal garment in her hand, drags it around the field of corn, making a magic circle. This keeps all bugs, worms, and insects from the corn and thereby insures them of a bountiful crop. In this same manner Longfellow has Hiawatha's cornfield blessed.

The merry making scene, when the corn is ripe and ready for gathering is in Hiawatha, very much like the incidents in the latter part of Schoolcraft's chapter in which he tells that the chiefs and old men are spectators, while all the young share in the sport.² If one of the girls chance upon a red ear, they all cry out that she will have a brave handsome lover. While in the other hand, if a maid finds a crooked ear, pointed at the end, it is a reliable indication that there is a thief in the field. Then the corn field rang with laughter, as they all sung:

"Wagemin! Wagemin!
Thief in the blade,
Blight of the cornfield
Paimosaid."

1. Schoolcraft's Red Race of America-page 82-83
2. Oneota--page 254-255.

111. PICTURE-WRITING.

(Hiawatha XIV, Picture-Writing)

Various authors have written at length upon the custom of picture writing, among all of the Indian Tribes.

¹Catlin in his adventures came across many pictures written on rocks and trees all of which were symbolic representations. He shows by plates in his book, some of the many things which were depicted.

³Schoolcraft has devoted a chapter in Oneota to Pictographic symbols of the North American Indians. He says, "The practice of the Indian tribes of drawing figures and pictures on skins, trees and various other substances, has been noticed by travelers and writers from the earliest times." These writings were left on the reindeer skins and on rocks, stones, and trees. Colors were used often in these drawings on tree trunks.

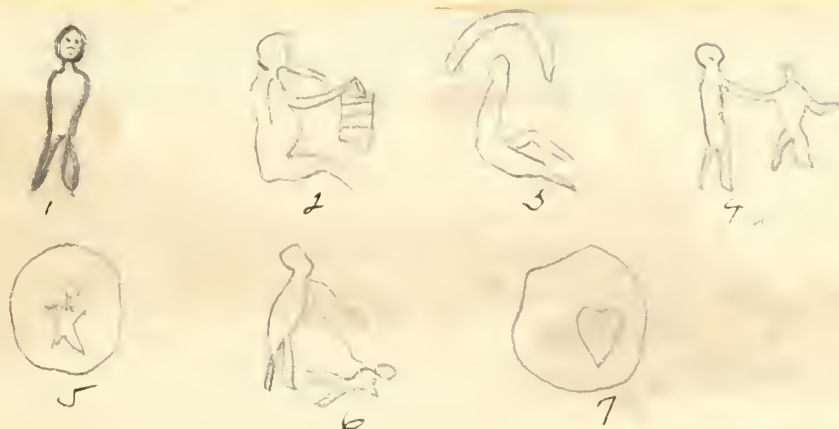
These accounts without a doubt, convinced Longfellow that the custom occupied an important place in Indian life. But for the real source of his chapter he has used various notes, obtained in Schoolcraft's History of Indian Tribes.

The explanation for the origin of this custom (as given by Longfellow) follows the explanation ⁴given by Schoolcraft who maintained that picture writing was a device of marking the division of a tribe into clans, and of clans into families. This picture writing was also employed to give identity to a clan of which an Indian was a member, on grave posts.

1. Catlin's page 246, Vol. 11
2. Catlin's pages 247-250
3. Oneota page 27-35.
4. Oneota- page 28.

¹The many symbols which Longfellow has illustrated are found with but few exceptions in the Plates No. 50, the totem placed up side down.² No. 52 the moon, 12-13-14- No. 56- the sky-⁴No. 5, the sun, and many others found in this chapter.

⁵ The last picture to which Longfellow refers the "Love Song" is pictured in Plate 56B. Some figures are given here as they are described in the poem.



First the lover painted scarlet, who depicts himself a God and sings. In No. 2 he illustrates his power of music as he sits beating a magic drum. He also sings "Hear the sound of my voice, of my song it is my voice." In No. 3 he surrounds himself with a secret

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|----|--------------------------|--------|--------------------|
| 1. | History of Indian Tribes | Vol. 1 | page 356-plate 50 |
| 2. | " " " " | Vol. 1 | pages 408-12-13-14 |
| 3. | " " " " | Vol. 1 | page 403 No. 21 |
| 4. | " " " " | Vol. 1 | page 408-8 |
| 5. | " " " " | Vol. 1 | page 400 |
| 6. | " " " " | Vol. 1 | page 401 |

lodge. In No. 4 he depicts an intimate union between a young man and woman, by joining their together with one arm. He sings, "I can make her blush, because I hear all she says of me." In No. 5 she is on an island. He sings, "Were, tho' on a distant island, I could make her swim over." In No. 6 she is asleep. He boasts of his magical poems which is able to read her heart. He sings, "though she was far off even on the other hemisphere." Fig. 7 depicts a naked heart. He sings, "I speak to your heart."

IV. FASTING.

(Hiawatha's Fasting)

Although a legendary source for this chapter has already been pointed out, it may not be amiss to point out that Longfellow's use of the legend was probably due at least in part to the fact that it so well portrays the Indian custom of fasting. The fasts such as referred to were customary among the ¹Indians, is indicated by Schoolcraft. "The period of fasting was deemed an essential religious rite. Dreams were carefully sought after by every Indian what so ever be his rank at certain periods of youth."

²According to Tanner "Rigorous and long continued fasting is enjoined upon young and unmarried persons of both sexes and they begin at a very early age."

³Another observer of the Indian Tribes states that the Indians often fasted. They laid great emphasis upon interpretation of the dreams which came to them during the fast.

⁴Catlin also makes a statement confirming this custom. "Fasting is strictly religious and conscientiously observed."

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1. Oneota page 456
 2. Tanner page 233
 3. John D. Hunter page 236
 4. Catlin Vol. 1 page 133.

PART III.

THE VERSE MECHANISM OF HIAWATHA.

1. Meter.

At the time of the publication of *Hiawatha*, Americans hailed with delight this poem which presumably introduced a new kind of verse. ¹"When "The Song of Hiawatha" made its appearance, some months ago, the friends and admirers of Mr. Longfellow, everywhere, hailed it as an original creation of genius, the only epic yet produced, purely American, both in form and contents. They even claimed the meter was a new and illustrious trophy of the poet's inventive skill.

²"The tale is fanciful and new, the measure is novel as well as the matter."

However, soon after the publication of *Hiawatha*, Longfellow was severely attacked by critics who claimed that he had simply utilized a meter which had already been used in various portions of Europe.

The following comments represent the views of these critics.

One writer holds that the Finnish was the source for the meter, as well as for his use of repetition. ³"Allow me to give the information that the measure which he has adopted and which you so justly praise, is the old national meter of Finland. Longfellow has seized the rhyme and spirit of *Kalevala*. *Hiawatha* is profoundly read in the North and this poem in which he has made this beautiful meter his own, is proof of how much is lost to our poets by their neglect of that splendid literature of our Scandinavian kindred. He has most admirably succeeded in the use of those repetitions and epithets, phrases, and lines which abound in Finlanlic poetry."

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1. *Kalevala and Hiawatha* by F. C. P.
 2. *Athenaeum* Nov. 10 - 1855
 3. *Athenaeum* Nov. 17 - 1855

Other critics maintained that Kalevala had not been the source used by Longfellow, but that they were gained elsewhere.

Longfellow gets credit for not only skillful management of a new meter, but I believe of introducing an absolutely new measure into English verse. To those critics let me submit the following:

An Italian Palace by Moonlight 'see that palace rising grandly, marble columned, with its fountain shooting up on rainbow showerings. Vines are clustered round the trellis. Grapes as rich as Hebe's bosom courting the delighted pressure-, etc.

A Vision of Paradise.

Here within a wood I found one so delightful and so fertile,
That the post was all forgotten. On my path rose stately cedars,
Laurels-all the trees of Eden, etc.

Also there were critics who claimed that neither Spanish nor Finnish Literature had been a source. "It must be conceded that the measure of "Hiawatha" does not closely follow its Finlandic prototype. Neither has Longfellow made use of the assonance, the distinguishing feature of the trochan meter of the Spaniards. For this reason we may discuss the Spanish poetry, but he has adopted the parallelism of Finnish ~~poetry~~, a rhetorical figure as I have stated, altogether peculiar to this group of national poetry. I will not say that it was written in the old notorious meter of Finland, but I will say it is written in a modified Finnish meter."

Others who entered into this controversy, said that the form of meter used by Longfellow was common throughout Europe.

1. Athenæum, Nov. 24, 1855.
2. F. Freilegrath Athenæum, Dec. 29, '55.

¹"The measure which Longfellow has adopted, rhymeless trochaic meter, though possessing the same number of feet as the lines in Kalevala, is by no means the old notorious meter of Finland that is distinguished by its recognition of alliteration as an essential attribute of musical verse. All the lines in Kalevala with few exceptions have two and often three accented syllables beginning with the same letter. Coleridge says, "Alliteration is nothing but rhyme at beginning of words instead of at the ends," and Longfellow in his unalliterative trochaics may with as little reason be said to imitate the meter of Kalevala as Philalethes in his rhymeless iambic trimeter Catalectic version of the Divine Commedia can be asserted to represent the music of Dante. It is possible that Longfellow may have been led to select his accented meter from its employment by N. A. Castren in the Swedish and by Anton Schiefeler in the German translation of Kalevala. But rhymeless trochaic meter is common and throughout Europe. In German also there is a translation of the old Russian poem of "Igor's Expedition Against the Polovtzi," by Dr. Boltz. This tells along in the same manner as Viaratha. In Bohemian ballad poetry the rhymeless trochaic dimeter, as well as a measure of three trochees is used occasionally.

"Ludisse a Lubor" (Queen's Court W. C. Prague 1329) reads thus:

"Old and young give ear and listen.
I will sing of fights and tourneys,
Dwell a noble by the Elbe stream
Rich and good and highly honored,
And he had an only daughter."

1. *John* - November 25, 1855.

This meter is very common in ~~Spanish~~ female songs, many of which have been imitated in German by Talow, Gerhardt and Haug. In Romance language, in Spanish Dramatic poetry Calderon and Lope de Vega use this meter."

Longfellow employed the octosyllabic trochaic form of verse. That is, eight syllables with an accent resting upon the long alternating syllable in every line. e. g. , Full'- of-wrath'-was-Hi'-a-wa'-the
When'-he-came'-in-to'-the-vill'age. Kalevala is written in this meter. It continues throughout the entire poem, each line containing eight syllables, with the accent resting on the alternating syllable throughout e.g.,

I wear'-not-love'-ly-maid'-for-oth'-ers
On'-ly wear'-for-me'-sweet-maid'-en
Gold'-en-cross'-up-on'-thy-bos'-om.

However that this was not an original meter with Longfellow has been indicated by the preceeding quotations.

This trochaic metrical form was the national Spanish form of verse. It was introduced in the ballads and was soon passed into other departments of poetry and finally the Spanish drama adopted its use.²

"By the end of the seventeenth century more verse had probably been written in it, than in all the measures used by Spanish poets."

But the Spaniards combined with this meter the use of the assonance. This, Longfellow did not adopt, but aside from this, his octosyllable trochaic verse was practically the same.

1. Kalevala, Vol. 1. page 48.

Shakespeare also utilized this form of verse in the
"The Tempest", in Juno's song:

1 "Honor, riches, marriage, blessing,
Long continuance, and increasing
joys be still upon you,
Juno sings her blessings on you."

In the light of these facts, it can not be said that the
form of verse used in Hiawatha was created by Longfellow, nor can it
be said that he was entirely indebted to Kalevala for it, but that
it was the form of meter which had been used by various writers at
different times.

But that the form of the poetry closely resembles Kalevala
will be seen in the next chapter.

11.

ALPHABETIC RHYME AND PARALLELISM.

The poetry of Hiawatha is rich with repetition of words,
as in Kalevala. Longfellow uses this repetition in various places in
the line.

Repetition of words often comes at the beginning of successive
lines, e.g.,

"Day by day he gazed upon her,
Day by day he sighed with passion,
Day by day his heart within him, etc."

In Kalevala, we find many instances of this kind, e.g.,

2 "To the kingdom of the east winds,
To the island of the wicked
To the cavern of the demons
To the rocks within the water
To the hidden beds of iron.

3 In another place repetition takes place at the beginning
of thirty lines.

Repetition of words is very commonly found at the end of the

1. Shakespeare-Tempest-Wright-Vol.1 page 72.

2. Kalevala P 45-page 657 Vol.1.

3. Kalevala P 17-page 24-45 Vol. 1.

lines, e.g.,

"But as quarrels among children
But as feuds and fights of children,

again,

"O'er the frozen fens and moorlands
Lingering still among the moorlands.

This same repetition appears in Kalevala, e.g.,

1 "Works with steady hand the third day
On the evening of the third day

also,

2 "Water is the oldest brother
And the fire is second brother

Another way in which Longfellow introduced repetition of words is found within successive or alternating lines, e.g.,

"And in turn the flock above him
the village coming nearer
And the flock receding further
Heard the cries growing louder
Heard the shouting and the laughter
Saw no more the flock above him."

Again,

"From his sleepless bed uprising
From the bed of Winnehaha.

Also this form of repetition is introduced in Kalevala,

"There to hear the cuckoo singing
There to hear the cuckoo calling

again,

3 "Are there clouds on the horizon
Or perchance the dawn of morning?
Neither ends on the horizon
Nor the dawning of the morning."

Another example,

"In the loose soils sows the alders
In the low lands sows the lindens.

1. Kalevala Vol. 1. page 101
2. Kalevala Vol. 1 page 79
3. Kalevala Vol. 1 page 109

Parallelisms abound in Hiawatha. Two lines often convey the same meaning and more than two are not uncommon, e.g.,

"You have stolen the maiden from me.
You have laid your hand upon her.
You have wooed and won my maiden."

"As a sign of invitation
As a token of the fasting."

"That the feast may be more joyous
That the time may pass more gayly."

The Finnish poem is also rich in this form of expression,

- 2 "Ykko is the first creator
Ykko maker of the heavens."
- 3 "Don the bright and festive raiment
Don the gown of merry making."
- 4 "There the home of all the wicked
There the couch of the unworthy
There the chamber of the guilty."
- 5 "It will ~~weather~~ *weather* ~~through~~ *through* ~~illness~~
Will outlive the winds and waters."

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1. Kalevala page 14 Vol.1.
 2. Kalevala page 107 Vol I.
 3. Kalevala Page 190 Vol 1.
 4. Kalevala page 238 Vol.1
 5. Kalevala page 230 Vol. 1.

*Parallelsims combined with Alliteration, such as we have just cited was not only a characteristic of Finnish literature, but it was a law.

Without a doubt Longfellow imitates this law many times.

III. Miscellaneous Lines.

Many lines found in Hiawatha are if not the same, indeed very similar to lines appearing in Kalevala. This will be seen by the following: Longfellow's chapter in "The Famine" begins,

"Ever thicker, thicker, thicker,
Froze the ice on lake and river.
Ever deeper, deeper, deeper
Fell the snow o'er all the landscape."

Kalevala-

2 "Ever thicker, thicker, thicker,
Grew the ice on sea and ocean.
Ever deeper, deeper, deeper
Fell the snow on field and forest."

Hiawatha:

"In the snow beheld some foot prints"

Kalevala

3 "In the snow beheld no footprint"

Hiawatha

"Empty handed, heavy hearted."

Kalevala

4 "Empty handed, heavy hearted."

Hiawatha

5 "To the land of handsome women."
To the land of worthy women."

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2. Kalevala Vol. 11 page 485
3. " Vol. 11 page 576
4. " Vol 1. page 731
- 4.

PART IV.

INDIAN WORDS AND NAMES.

Most of the Indian words and names used in Hiawatha have for their source Tanner's Narrative and Adventures Among the Indians, but a few of the words have been taken from Schoolcrafts works- Algonic Researches, Thirty years with Indian Tribes, Oneota, and History of Indian Tribes.

The following tabulation indicates certain Indian words found in Hiawatha, together with the source for the same. Column number one contains the Indian word or name as it appears in Hiawatha. Column number two gives the English for the word as it is given by Longfellow. Column number three indicates the source from which Longfellow apparently secured the word, and column number four gives the word as it appears in the source, in those instances in which the Indian word is not the same as it appears in Hiawatha.

1. Words.

<u>Column 1</u>	<u>Column 2</u>	<u>Column 3</u>	<u>Column 4</u>
Pauwating	cateract	Algonic Researches 2-160	
Puk Wud-Judies	pygmies	" " 85	Puck Wudjininee
Pugasaing	game	Oneota page 85	
Peboan	winter	" " 128	
Kabeun	west	" " 128	Kabe-unung
Jeesukon	prophets	Hist. Ind. Trib. 1 page 367	
Weta	medicine-men	" " " " 367	
Wabenos	magician	" " " " 367	
Gishe Guna	big sea water	Thirty Yrs. Ind. Trib. 115	

<u>Column 1</u>	<u>Column 2</u>	<u>Column 3</u>	<u>Column 4</u>
Nepahwin	spirit of sleep	Tanner page 401	
Benahgut	grape-vine	" " " 295	Benahgwut
Wahnomonee	wild rice	" " " 298	Wahnomonegah- wahzheen (Pl)
Wahmawusk	spearmint	" " " 298	

11. NAMES.

Wawboos	rabbit	Tanner page 301	Wabosso
Wushkodasa	grouse	" " " 308	
Onnemee	pigeon	" " " 308	
Kenozha	pickarel	" " " 311	
Adjiduno	squirrel	Algonic Researches 1-146	
Waskenozha	pike	Tanner page 331	
Weenahga	blue herring	" " "	
Wana	woodpecker	" " "	
Opeeche	robin	" " " 306	Opeeche
Okabohwis	fresh water herring	" " " 311	Okachwis
Kahgahgee	raven	" " " 305	Kahgahge
Wahng	loon	" " " 309	
Shushuhgah	Blue herring	" " "	
Shada	pelican	" " "	
Ahmeek	beaver	" " " 302	
Ojeeg	fishers weasel	" " " 303	
Kayohk	seagulls		
Wawa	goose	" " " 308	
Almo	wasps and hornets	" " " 310	
Wawonaissa	lighteningbug	" " "	
Kenew	war eagle	" " " 305	

<u>Column 1</u>	<u>Column 2</u>	<u>Column 3</u>		<u>Column 4</u>
Bena	pheasant	Tanner	page 308	
Dahinda	bull frog	"	" 304	Dahinda
Lawonaissa	whipoorwill	"	" 303	
Shingebis	grebe	"	" 309	
Shawgashee	craw fish	"	" 312	Shawgashe
Oahva	Perch	"	" 311	
Kwoneshe	dragon fly	"	" 309	Kwoneshe-large Boduskwonesheense-small
Nahma	sturgeon	"	" 311	
Kenabecks	serpents			
Waymukkwawa	caterpillar	"	" 310	Waymuk kwahna
Ugudvsh	sun fish	"	" 311	Ugguddwaush
Pahpukkeena	grasshopper	"	" 310	

CONCLUSION.

After this survey of the sources of (1) the story material, (2) the verse mechanism and (3) the words and names of Hiawatha, it is apparent that Longfellow has woven this Indian material into a poem resembling Kalevala, in form and general structure. Regardless of this, Longfellow well deserves the praise which has come to him because of the Song of Hiawatha. He accomplished a new work. He gathered together crude Indian legends which were unknown to the literature of the civilized world, and using his own poetic genius, he produced a work which is thoroughly distinctive.

The aim of this thesis has been to show that the greater part of the story material used in the poem is recorded as Indian legends.

Longfellow wove together many of these legends into one continuous tale. A very small part of the story material came from Longfellow's knowledge of Indian customs. He connected these customs with the legends in such a way as to cause no break in the tale.

The verse mechanism used by Longfellow was similar indeed, to that which has already been used abroad, but Longfellow brought it in a delightful manner to the American people, and it was hailed with enthusiasm. A critic at the time of the controversy, referred to in (page 29) said, "Has any one taken out a patent in that meter?"

Longfellow familiarizes (to a certain extent) his readers with Indian words and names; as each one finds a place in his lines, so also is the meaning there. This is a unique treatment of words within a poem.

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